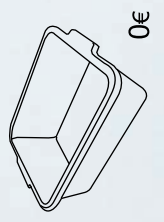


salbazio buiak
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the balde

otsaila | merktoa
february | march

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the balde

antsosain 1

31014 iruñea

t. +34 948 12 19 76

kristobaldegi 14

20014 loiola donostia

t. +34 943 44 44 22

info@thebalde.net

publi@thebalde.net

m. +34 696406396

www.thebalde.net

argitaratzailea / publisher: eragin. komunikazioa eragin sll

editore / editor: iñigo martínez

zuzendaria / director: koldo almandoz

diseinu burua / head of design: martin etxauri

zuzendari komertziala / comercial director &

publizitatea / publicity: iñigo martínez

diseinua / design: martin etxauri, txuma vazquez, marisa mantxola
sonia beroiz, ainara gorostiaga, ekaitz auzmendi, angel aldarondo, igor
astigarraga, iker bereziartua.

itzulpenak / translations: smiley, amaia orella, elixabete ansa

ale honetako kolaboratzaileak / collaborators this issue: arkaitz villar,

luzia mikeliunas, jonas mekas, uxeta labrit, peru almandoz, eider rodríguez

ale honetako argazkilariak / photographers this issue: corey arnold,

frann rezende, lugares olvidados, mateo sancho, the balde crew,

komikia / comic: xabier balsera

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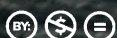
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 Aitortu-EzKomertziala-LanEratorririkGabe 2.5 Espainia

Aske zara: lan hau kopiatu, banatu eta jendaurrean hedatzeko ondorengo
helbidean zehazten diren baldintza zehatzetan: <http://www.thebalde.net/lizentzia>



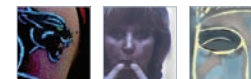
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Kultur sailak diruz
lagundutako aldizkaria



Lan berritzaile, irudimentsu eta ausartak egiten dituzula? bidali iezazkiguzu:

Imaginative, provocative and interesting works? send them to:

info@thebalde.net



BLACK LIGHTTATTOOS

Gorputz eraldaketaren mundua (tatuaiak, piercing-a, branding-a), gizakia bezain zaharra izanik, garaiari egokituz joaten den mundua da. Duela zortzi bat urte asmatu zen argi beltzarekin ikusten zen tinta, baina orain ari da apurka-apurka zabaltzen. Ezkutuko mezuren bat gorde edo diskotekako errege bakaletia bihurtu nahi izanez gero, badakizu...



BLACK LIGHT TATTOOS

The world of body transformation (tattoos, piercings, branding,...), is as old as human beings, however, it is a world that has changed according to the different times. Eight years ago black light tattoos (tattoos that are visible only by means of black lights) were discovered, but it is now that they are becoming more and more popular. You know what to do if you want to hide a message or want to be the king at the discos...

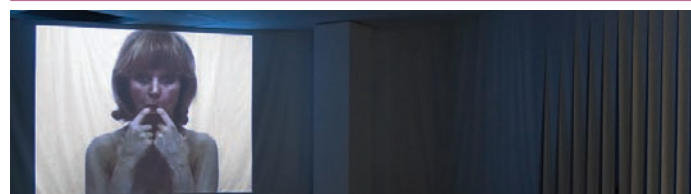


LUIS DURAN'S NEW WORK

This artist from Oñate, keeps on elaborating more and more comics in his particular style. His black and white graphic novels are poetry. However, one should not forget that Luis Duran is the "father" of Perry Mason from TMEO. Now, he has published Aljebra in Basque language with Ultzezin publisher. And we smile every time a comic is published, so imagine the clapping after seeing he is bravely publishing in Basque.

LUIS DURANEN LAN BERRIA

Oñatiko komikigile honek hain berezia eta berezkoa duen estiloan sakontzen jarraitu du. Zuri-beltzean eginiko nobela grafikoei poesia darie. Hala ere, zaleok ez dugu ahazten Luis Duran dela TMEOn gozatu ahal izan genuen Perry Mason detektibearen aita. Orain, eta Ultzezin argitaletxearen eskutik, Aljebra kaleratu du euskaraz. Eta guk komiki bat kaleratzen duten bakoitzean irribarre egiten badugu, pentsa euskaraz kaleratzearen balentriari zer nolako txalo zartak eskaintzen dizkiogun.



ABANGOARDIAK

Poloniako 70.hamarkadan egin zen zinemagintza esperimentalaren ekoizpen zabala erakusten digu Bilboko Rekalde Aretoa antolatu duten erakusketa honek. Zinema entretenimendu soila baino gehiago zen garaian zinemagile poloniarrek eginiko ikerketa lan hauek maiatzaren amaierara arte izango dira ikusgai. Baduzue beraz bisita egiteko tarterik, "koniec" karteltxo zintzilikatu aurretik.

www.salarekalde.bizkaia.net

AVANT-GARDE

A broad production of Polish experimental cinema from the 70s is shown at this exhibition at Rekalde Aretoa, in Bilbao. Until the end of May one can visit this exposition, which deals with a cinema created at a time when movies were supposed to do something else than entertain. You have plenty of time to visit it before "koniec" hangs from the door.

www.salarekalde.bizkaia.net



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PRIMAVERA
SOUND'08



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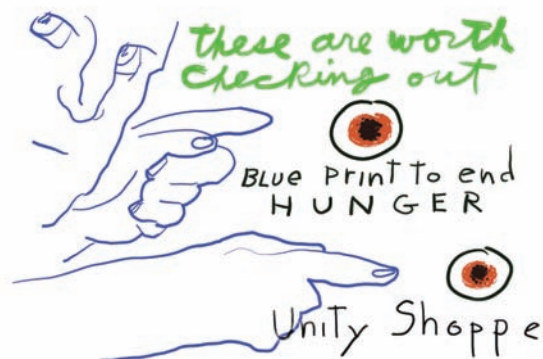


Laguntzaileak



Sarreraren salmenta





JEFF BRIDGES PAGE

Bridges familiako aktorerik ezagunena izateaz gain, arte jarduera anitzetan trebezia nabarmena erakutsi du Jeff-ek beti. Bere webgunea ikustea besterik ez dago. Egitura eta irudi aldetik gutxitan ikusi dugu hain webgune eder eta dibertigarriarik. Oso webgune organikoa izateaz gain, nabigazioa ia jolas bihurtzen du aktore estatubatuarrek.

www.jeffbridges.com

JEFF BRIDGES' PAGE

Besides being the best known actor in his family, Jeff has always shown a considerable sensitivity regarding different artistic representations. You only have to visit his webpage to realize of that. We have barely seen a more beautiful and funny design. It is a very organic webpage. This American actor also makes navigation playful.

www.jeffbridges.com



ENTZUN.COM

2008 brought important nuances to the magazine Entzun. Considering the success of its webpage entzun.com, they have decided to put all their efforts on it. However, their music improvements will not make its hard copy version disappear. Now, Entzun! will be yearly published on a luxurious beautiful format.

ENTZUN.COM

2008. urteak berrikuntza nabarmenak ekarri dizkio Entzun! aldizkariari. Entzun.com webguneak izan duen arrakasta ikusita, aurrerantzean eguneroko ahaleginak sarean jarriko dituzte. Musikari eskainitako webgune nagusiaren berrikuntza eta hobekuntzak ordea ez du paperezkoa desagerraraziko. Orain, Entzun! urtekari gisa argitaratuko da, luxuzko formatuan.

DE RERUM NATURA 2

Zaldi eroak Berria egunkarian kaleratzen dituen tiren bigarren bilduma honek berresten du, egungo kazetari eta analista onenak, egunkarietako komiki tirak egiten dituztenak direla. Aipagarria da gure bi kuttunen eguneroko tiratxoak Iruñean erdituak izatea. Kostata, baina azkenean Orozek badu konpetentzia.



DE RERUM NATURA 2

The second volume of the comic-zine published by "Zaldi eroa" in Berria newspaper. Once again, it shows that nowadays, the best journalists and analysts are the ones that make daily comic-zines in the newspaper. It is important to notice that our best two daily zines are published in Pamplona. Oroz already has some challenge.



GANBARA:
Gonzalo Sánchez
2008-02-20 / 2008-04-05

GALERIA 16



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Forms, catalogues, books, brochures, magazines, preprinting



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Manu Muniategiandikoetxea
2008-03-06 / 2008-05-10



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www.gipuzkoakultura.net - sala@gipuzkoa.net



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Departamento de Cultura y Escuelas

martes a sábados, de 10:30 a 14:00 y de 16:00 a 20:30



MORTO VIVACE



Jon Arretxe

ATEKO BANDAN

elkar



NEW YORK TIMES

Egoitza berria estreinatu du New York Times egunkariak. 8. ave eta 40-41 kaleen artean dago. 50 pisuko altuera (319 metro) du, eta Chrysler eraikinarekin batera, hiriko bigarren garaiena da. "Ikuskizun arkitekturaren" garaian, funtzionalitatea eta edertasuna uztartzea lortu dute Renzo Piano estudio italiarrak eta New Yorkeko FXOWLE arkitektoek.

www.plataformaarquitectura.cl



NEW YORK TIMES

The new headquarters of the New York Times newspaper is on 8th Ave. and between 40th and 41st streets. 50 floors high (319 meters). Together with Chrysler building, it's the second highest in the city. The Italian studios Renzo Piano and FXOWLE architects from New York have achieved some functionality and beauty at a time of "spectacular architecture".

www.plataformaarquitectura.cl

HASERREAREN BEGIRADA MONTEHERMOSO

(URTARRILAK 25 - MAIATZAK 4)

Haserrearen begirada erakusketak proposatzen digu feminismoa azter dezagula bizi garen mundua ulertzeko funtsezko jakintza-iturri gisa, eta emakumeek, eta orobat artistek hain zuzen ere, XXI. mendearen hasiera honetan jasaten dituzten bereizkeria-egoerak adierazten dituzten ikusgaietan sakontzeko nahitaezko inguru gisa. Lida Abdul, Pilar Albarracín, Alice Anderson, Txaro Arrazola, Dorothy Cross, Lara Favaretto, Coco Fusco, Chitra Ganesh, Caron Geary, Cristina Lucas, Tracey Moffatt, Yurie Nagashima, Itziar Okariz,

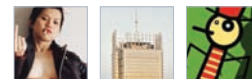
www.montehermoso.net

THE FURIOUS GAZE MONTEHERMOSO

(JANUARY 25TH - MAY 4TH)

The exhibition The Furious Gaze proposes considering feminism as a source of knowledge that is vital for understanding the world we live in, and as an essential framework for investigating visual works that deal with situations of inequality experienced by women, and women artists in particular, at the beginning of this 21st century. Among others we'll be able to see the work of Lida Abdul, Pilar Albarracín, Alice Anderson, Txaro Arrazola, Dorothy Cross, Lara Favaretto, Chitra Ganesh, Cristina Lucas, Tracey Moffatt, Yurie Nagashima, Itziar Okariz...

www.montehermoso.net



Animac
mostra internacional
de cinema d'animació



ANIMAC 08

(OTSAILAK 25- MARTXOAK 2)

Aurtengo Animac edizioan, nazioartean eman diren animazio lanen bilduma eskaintzeaz gain, mundu honekin harreman tangenziala duten proposamen anitzekin gozatzeko aukera izango dugu: besteak beste, Cucinema di Genzano, Olaf Ladousse, Megunica, Judas Arrieta eta Chris Shepherd izango dira bertan.

www.animac.org

ANIMAC 08

(FEBRUARY 25 TH MARCH 2)

This year's edition of Animac shows a collection of international animation works. And we will also enjoy works that are tangentially related to that world: Cucinema di Genzano, Olaf Ladousse, Megunica, Judas Arrieta and Chris Sheperd will be there, among others.

www.animac.org



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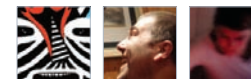
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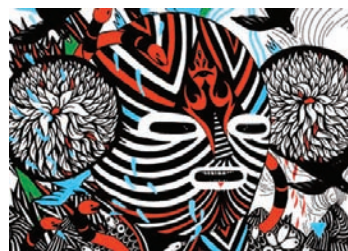
H. Roke Deuna 25 · Getaria Gipuzkoa



BRUNO9LI

Artista grafiko brasildar honen lanak interesa piztu digu azkenaldian. Bere lanak formatu eta espazio ezberdinetan egiten ditu. Berdin dio kaxa zahar bat izan edo Sao Pauloko edozein horma. Boscoren koadroetan gertatzen den moduan, amaigabeak dira Bruno9li-ren marrazkietan kontatzen diren istorioak

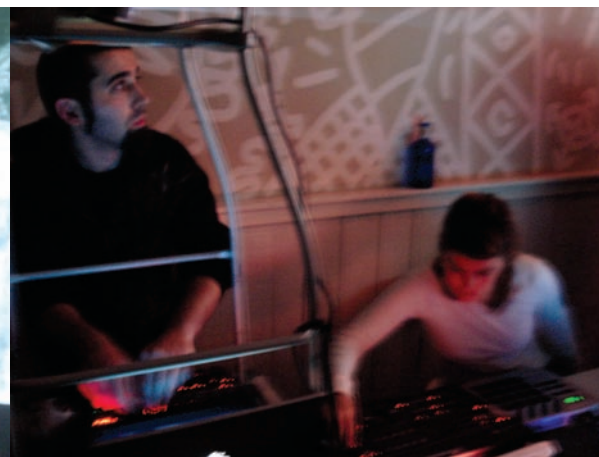
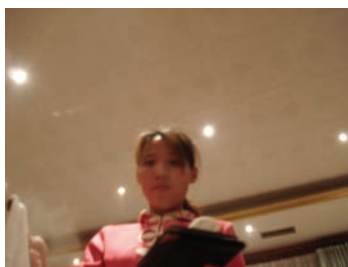
www.bruno9li.com



BRUNO9LI.

This Brazilian graphic designer has called our attention lately. He works on different formats and spaces. He does not mind working with an old box or somewhere in Sao Paulo. As it happens in Bosco's paintings, the stories on Bruno9li's paintings are never-ending.

www.bruno9li.com



THE BALDE DURANGON

The balde-k, urtero lez, Durangoko azokan postua paratu eta Atxo Fun klubean festa antolatu zuen makala DJ eta Dropezframes VJ-ekin. Aurtengo berrikuntza nagusia, festa aurreko afaria izan zen. Beti berandu ibiltzogatik ogitartekoak edo pintxoak izan ohi dira gure festa aurreko afariaren protagonistak. Aurten ordea, panda hartza izan da. Lasai, ez dugu jan... jatetxe txinatarraren izena besterik ez da.

THE BALDE IN DURANGO

As it happens every year, Thebalde had a stand at Durango's market. We threw a party with DJ Makala and Dropezframes VJs at Atxo Fun club. The dinner prior to the party was something new. Due to last-minute preparations, sandwiches and appetizers were the protagonists of our dinners the previous years. We had a panda bear this year. Don't worry, we didn't eat it... it's just the name of a Chinese restaurant.

tattoo
nights

argazkilaria / photographer
framn rezende
estilismoa / stylism
framn rezende
horrazkera eta makilajea / hairdress
and make up
erica rezende for tecni art de loreal
& make up store
hairpiece / postizoak
framn rezende for sangra
modelo / model
christin schostag
(www.colorsmodels.com)



jaka / jacket arfango
galtzak / trousers miss sixty
mediak / stockings phos
gerrikoa / belt energie



jaka / jacket oky coky
galtzak / trousers andrew mackenzie
kamiseta / t-shirt bdba
mediak / stockings phohos
zapatak / shoes ursula mascaro



mediak / stokings phohos
jertseia / pullover sixvalves



alkandora / blouse fornarina
galtzak / trousers rocabert
mediak / stockings phohos
gerrikoa / belt miss sixty
osagarriak / complements eve & kay



soinekoa / dress vero moda
galtzak / trousers ecko red
mediak / stockings phohos
gerrikoa / belt firetrap
lepokoa / necklace uno y 50

el balde

Es al balde.
Es del balde.
Es echar en balde roto.
Es al pedo, es inútil, es innecesario,
es leve, es escaso, es al santo botón.
Es EL Balde.

Pedro Martínez idazle uruguaiarraren testu honekin topo egin eta haren permissuarekin argitaratzea deliberatu dugu.

We found this text written by the uruguayan wrtiter **Pedro Martinez**. and we decided to publish it with his permission

No es nada, objeto inmóvil, tonto, despreciado,
escondido bajo los fogones o detrás de las puertas de los baños,
casi con vergüenza sumergido, oculto, con el trapo de piso y el cepillo
de limpiar la caca del water o inodoro "asegún".
A quién veríamos llegar a un cumpleaños,
a una fiesta de casamiento, a un bautismo con un balde de regalo,
a nadie, a un loco, a un díscolo, a un provocador.

Cuando alguien es cerrado, tonto, incapaz decimos, "tiene un balde metido en la cabeza..."
Cuando uno mismo anda medio bajoneado o abombado dice "hoy me levanté con el balde".
Cuando uno putea a otro o le dice lo que debía o no decir lo resume con
"le tiré un balde de mierda", o "me recibieron con un balde de mierda" y todas sus variantes.

Lo miro azul, a este, con el trapo de piso en remojo,
lo miro al otro blanco con una ropa fina en plan de hacer desaparecer una mancha,
lo miro al otro negro, de mano en mano cargando la mezcla de una construcción
(evidentemente un balde obrero),
el balde de la basura, con pegotes y la frase "niños no lo toquen",
un balde papelera, lleno de bollos de despropósitos,
y propósitos frustrados, cartas no enviadas, propaganda inútil (selva con letras),
poemas sin rimas y lo peor con vergüenzas, cuentos que nunca se van a terminar.
Y su panza llena de recortes de historias de su humilde propietario.

Baldes de un bote que hace agua y las manos desesperadas que achican y achican porque las manos no bastan.
Baldes rojos con un cable y una lamparilla encendida, de un país subdesarrollado a modo de baliza.
Balde de un aljibe, que nos descubre el agua fresca del fondo de la tierra,
y tan importante éste para nuestro cuerpo que 70 u 80 por ciento es H2O,
que cuando se va ni la cadena que lo retiene importa, "si se va el balde que se vaya la cadena..."

Tentación incontrolable de patear el balde de la vereda y salir corriendo, con distintos propósitos y motivos según la edad.
Y adentro de una casa hace bastante ruido, salpica para todos lados y la patada no tiene consecuencias posteriores,
porque es blando y no lastima la punta del pie,
como si lo podría hacer un ladrillo, un brasero o un calefón.
También lo salva al perro o al gato que si bien no lastiman,
si producen consecuencias posteriores del tipo sicológico sea uno el dueño o no.

Un balde roto es falso que sea inútil, cuantas plantitas florecen en ellos,
cuantos anclajes para las redes si se llenan de hormigón, y cuán terrorista mafioso,
o de estado puede engrosar la lista de "NN",
amarrado a los pies de alguien en cualquier Río de la Plata,
y no río, lloro.

En suma,
la lista puede ser infinita,
las utilidades interminables,
la imaginación inagotable.

Pienso si cuando estudiaron el tema ese de las clases sociales
y su relacionamiento con el aparato productivo
no se habrán inspirado en ellos...vaya a saber uno.

Entonces...no es en balde pero sí lo es.
Tiro la cadena del baño y lo relojeo con un grado o más de respeto.



AUDIO

testua/by: arkaitz villar



Munlet

Clínica De Ruidos

Transpop 2007

Mendaroko bikoteak, bere ibilbidean sortutako kantuen moldaketak eta abesti berriak bildu ditu lan honetan. NCC taldeko Arturo gitarjolearen laguntza izan dute kantu batzuetan eta inolako handinahirik gabe urteko diskoa bilakatu dute "Clínica De Ruidos" Elektro-punkaren eskaintza freskoa, iluna eta dantzagarria da hau, zuzeneko indartsu batek babestua. "Monstruo Bicefalo" edo "Entre Sombras" kantuek 2008rako ezinbesteko zita bilakatu dituzte Munleten kontzertuak.

One of the most meaningful records released last year. The duo from Mendaro have remixed older material and have added new songs to come up with this album. Guitarist Arturo from NCC has helped out on some tracks and without even considering it really, they've handed us what's possibly the record of the year in Clínica de Ruidos. Electro-punk at it's darkest and most danceable with a pumpingly great live show to back it up. Songs like Monstruo Bicefalo and Entre Sombras have made Munlet a must-see band in 2008.

Radiohead

In Rainbows

XL Recordings 2008

Talde honek argitaratzen duen disko bakoitza ezohiko gertakari bilakatzeko da. Oraingoa, are eta handiagoa izan da: EMI diskoetxearekin kontratua apurtu eta diskoa interneten eskegi ostean, jendeak ezarritako prezioan banatu dute. Nolanahi ere, lan berriak azkenekoan ildotik jarraitzen du: ezinezko denborak, jazz eta elektronikaren eragina eta etorkizunera begira dauden piezak. Urte berriarekin batera cd zein binilo formatuan erosi daitezke XL Recordings diskoetxearekin. Urtea ondo hasteko aukera aparta. Every record release from this band turns into something totally off the beaten track. Even more so this time around after they split from EMI and put the album on internet where people could download it and pay what they wanted. The actual music basically follows the path set down by their last few releases: wacky times and beats, jazz and electronic influences and songs that look more towards the future. New record company XL recordings release CD and vinyl versions at the beginning of the New Year.

Maumousse

46:03

Psilocybina diskoak 2007

Dj Mau-k sortutako proiektuaren jarraipena da Maumousse. Estudioko bigarren diskoa da honakoa, eta hip-hop, popa eta elektronika, euskara, gaztelera, frantsesa eta ingelesarekin nahasten dituzte. Kantuak formatu akustikoan gauzatzeak dotorezia ematen die, eta aurreko diskoarekin alderatuz asko hazi dira. Hondarribia-Irun inguruko hainbat bidaia lagun izan dituzte, eta Bad Sound System, Pinbol edo K_m taldeetako kideak aurkitu dituzte hainbat kantuetan. Maumousse is a follow on project started by Dj Mauk. He formed the group with the musicians who played with him in his live shows. This is their second studio recording where they mix hip hop, pop and electronic with Basque, Spanish, French and English. The songs are acoustic and this adds a certain elegance to them and they've really grown if you compare them to what they were doing on the previous record. Loads of friends from around Hondarribia-Irun on show here as well as appearances from the members of the likes of Bad Sound System, Pinbol or K_m.



Surfin Kaos

Tryphylion

Gaztelupeko Hotsak 2007

Rocka, sexua eta drogarik ez da falta punk-rock talde honen hirugarren diskoan. Lan freskoa da, eta abiadurak utzitako lekua esperientziak bete du. Luxuzko kolaborazioak izan dituzte alboan: Fermin Muguruza, Fernando Sapo, etb., eta honek beraien festa partikularra handitzen lagundu die. Hala ere, Surfin Kaos aspalditik da euskal punk-rockaren ezinbesteko erreferentzia. Eguneroko bizitzan aurkitutako zailtasunei abesten diete eta ez dira moztzen errealitate gordin hori islatzerakoan. Psikodeliak ere tokia duen lan honekin, inoiz baino indartsuago dator Surfin Kaos.

There's no lack of sex, drugs and rock'n'roll on this punk band's third offering. A fresh slab of sound where experience takes over from speed. There are some big name guest appearances on the record (F. Muguruza, Fernando Sapo, etc...) and though this does add to the album, Surfin Kaos have long been a point of reference themselves on the Basque punk scene. The songs deal with everyday hardships and they don't shy away from the crudeness of reality when faced by it. Surfin Kaos are more powerful than ever on this one. They've thrown in a touch of psychedelic sounds and all.

Joseba Irazoki & Belardian

Pobre Gara

Hirusta Records 2007

70. hamarkadako rockaren eraginarekin eta elektrizitatearen babesean, pop-rock kantuez osatutako lan berria dakar Joseba Irazokik. Belardian taldea alboan duela, Sarrionandia, Bitoriano Gandiaga edo Mikel Tabernaren letrei musika jarri die disko berrian. Hitz joko eta egiturekin jolastuz, energia transmititzen duen disko dugu. Taldekideez gain, besteak beste, Iban Urizar, Arkaitz Miner eta Maite Arroitauregi lagundu diote kantuak apaintzen. Azken hamarkadan ezinbesteko erreferentzia bilakatu da Joseba.

Joseba Irazoki mixes 70s rock influences with electricity and comes up with a record full of pop-rock songs. Backed by band Belardian, Joseba has put music to lyrics by the likes of Sarrionandia, Bitoriano Gandiaga or Mike! Taberna. The album plays with words and arrangements and is full of energy. Iban Urizar, Arkaitz Miner and Maite Arroitauregi also appear on the record along with the band. Joseba has really come to the fore in the last ten years.

Dj Amable

Razzmatazz 07

Sinnamon Records 2007

Bartzelonako dantzaleku pijoena izanda ere, Razzmatazzeko musika eskaintza zabala eta interesgarria da oso. Hiriko programaziorik sendoena daukan aretoa da. Elektronikatik pop eta rock doinueta doazen kantuak entzun daitezke bertan, eta horren arduradun Amable dj-a da. Berak aukeratzen ditu gauetan entzun daitezkeen abestiak, eta urtean zehar jartzen duena, bilduma honetan erakusten digu. Bi diskok osatzen duten bilduma hau, baina bigarrenak darama sari nagusia: alai eta dantzagarriena izateaz gain, bertan daude talderik interesgarrienak.

While Razzmatazz is one of Barcelona's trendiest clubs, it also has a really wide and interesting array of music on offer. It shies away from industry-pushed melodies and format to concentrate on its own really intense programme. You can hear everything from electronic to rock and pop and the man in charge is DJ Amable. He's responsible for picking out the songs you'll hear in the club at night and this record is a compilation of the stuff they've been playing over the last year. The second record of this double album is the better containing as it does, the most interesting bands with the most .

irungo lehoiak dub formatuan irun lions in dub format

Gure artean oso ezagunak ez badira ere Dub erritmoak betidanik izan ditu alboan Fermin Muguruzak. Kortaturen garaietatik gaur egun arte bere musikaren ardatzetariko bat izan da eta bere ibilbidean eragin berezian bilakatu dira. Oraingo honetan ingurura begiratu eta alboan dituen talde eta musikariengana jo du eskuartearen dugun "Irun, Lion, Zion In Dub (Vol I)" (Talka Diskak 2007) argitaratzeko. Jarraipena izango duen ekimen honi buruz gehiago jakin nahiean jo dugu beregana.

Dub musika aukeratu duzu estilo ezberdinetako taldeen bilgune bezala, nola sortu da bilduma hau egiteko ideia?

Irungo Depor tabernan kafe orduan Iñakik, Bad Sound Systemeko dj-ak Dub musika jartzen du. Mundua hobeto ulertzeko gunea bilakatzen da orduan. Iazko bira burutzen ari nintzela musikaren bidez elkartzeko ideia sortu zen Dub topalekuan.

Gure artean musika beltza ezaguna bada ere, Dub erritmoak dira agian gutxien ezagutzen direnak, kontuan hartu duzu hori?

Ez. Nire bilakaera musikala ezagutzen duenak badaki bide hori irekita dagoela Kortaturen "Desmond Dub" aurkeztu genuenetik 1985ean. Gero Negurekin ere zenbait Dub egin genituen. Dut taldearekin egindako "Lucrezia" soinu unibertso horretatik zetorren, baita "Brigadistak Sound System" diskoa ere Mad Professorekin izten zuen "Urrun Dub"-arekin.

Nola egin duzu diskoan parte hartzen duten taldeen aukeraketa?

Dub musika maite duten talde eta musikari lagunekin elkartu eta ideia luzatu nien. Denek kolaboratu dute noizbait nirekin eta hori izan da bildumaren ardatza. Bestaldetik, estilo batean edo bestean sailkatuta egoteak ez du esan nahi musika hori besterik ez duzula entzuten. Inoren Ero Ni edo Lisabö bezalako muturreko taldeak beste estilo musikalki askoren artean Dub musikaren jarraitzaile handiak dira.

Jamaikan diskoa grabatu ostean hemen ere Clive Hunt parte hartu du. Clive Hunt maisu bat da, Lee Scratch Perryren antzera. Gertatzen dena da azken honek asmatu duela pertsonai zoro bat mendebaldean jentozat hartzen duguna. Jamaikan ordea Sly & Robbiearekin batera, ekoizlerik errespetatuena dugu Clive eta doinu berriak sortzen jarraitzen duen arren hil ostean bakarrik etorriko zaio errekonozimendu guttia.

Zure azkenengo diskoetan Irunek izan duen garrantzia islatzen da. Ez soilik bilgune bezala, baita Bad Sound System edo Lisabö bezalako taldeek ere parte hartzen dutelako.

Irun bidegurutzea da eta bertako eszena oso irekia da. Tentsioan bizi da: geografikoki, politikoki, sozialki, kulturalki, etab. eta horrek asko eragiten du, sormen handia eta munduko beste herrietako proposamenak ezagutzeko grina bultzatuz.

Kantu berriak prestatzen dituzun bitartean moldaketak, soinu bandak, bildumak edo enkarguzko lanak egiten atsedean hartzen duzula dirudi. Lan paraleloak gustoko dituzun isla.

Betidanik izan ditut fronte ezberdinak irekita. Antsietate handia sortzen didan arren, lan paraleloak eta zehar lerroak dira nire ibilbidearen ezaugarriak. Baina argi izan horrekin ez dudala hatseden hartzen, kontrakoa baizik.

Bilduma honen lehen alea argitaratuta, jarraipena izango du proiektu honek? Irun, Lion, Zion in Dub (Vol I) jarri diogu bigarrena etorriko denaren seinale eta iragarpen moduan. Argitalpen batzuen bilduma izateko ideiarekin ekin diogu egitasmo honi.

Though dub rhythms are not really that well known over here, Fermin Muguruza has always interested in them. From the days of Kortatu down to the present day, they have always been an integral part of his music. This time round, his roving eye has fixed on bands from in and around Irun and they help him out on the newly released "Irun, Lion, Zion In Dub (Vol I)" (Talka Diskak 2007.) We got in touch with him to find out exactly what he's up to now?

You've chosen dub as a meeting point for groups from different musical backgrounds. Where did the whole idea come from?

Iñaki, the dj from Bad Sound System, plays dub music during coffee hour at Depor bar in Irun. It kind of turns into a place where you can understand the world better. The idea of getting everybody together through music at this meeting point came about while I was on the last tour.

While Black music is well-known here, dub rhythms are probably the least known branch. Was this another reason for the choice?

No. Anybody who knows my musical history knows that I've been into dub ever since Kortatu's "Desmond Dub" in 1985. We did some dub stuff with Negu as well. "Lucrezia" with Dut also works with that universal sound. The "Brigadistak Sound System" records closes with Mad Professor's "Urrun Dub".

How did you choose the bands that take part in the record?

I got together with musician friends and bands, people who love dub, and basically put the idea to them. They had all done some work with me at some stage or another and that's the common ground on the compilation. The fact that you are classed as being a certain type of music doesn't actually stop you from listening to other types. Bands out there at the extreme like Inoren Ero Ni or Lisabö are huge fans of dub and other types of music.

Clive Hunt, who worked on the album in Jamaica, has also been involved on this one. Clive Hunt is one of the greats, like Lee Scratch Perry. The thing is that the latter has come up with this madman character that has him called a genius in the West. In Jamaica, Clive is the most respected producer along with Sly & Robbie. And even though he's still coming up with innovative sounds all the time, he probably won't get the recognition he deserves until he dies.

The importance of Irun has been really present on your last few records. On this one it's the same. Not just as a meeting point, but also because the likes of Bad Sound System or Lisabö participate.

Irun is a crossroads and the scene there is a very open one. There is a constant tension there be it geographical, political, social, cultural, etc... and that really pushes creativity and the desire to discover and know other cultures.

While you're working on new songs, you seem to rest by working on new arrangements, soundtracks, compilations and other stuff. A sure sign you like parallel work.

I've always had different projects on the go at the same time. It can cause me a lot of anxiety, but that way of working is one of my characteristics. But have no doubt that that's not me resting. It's the other way around.

You released the first volume of the collection. Will there be more?

We called it Irun, Lion, Zion in Dub (Vol I) to show there would be more. The idea behind all this at the start was to follow on from Volume I.





non dago richey james edwards?

Richey James Edwards, Manic Street Preachers taldeko kantaria, 1995. urteko otsailaren batean desagertu zen. Egun hartan AEBetara bidaiatu behar zuen taldekideekin promozio bira egitera. Desagerpena baino bi aste lehenago hasi zen Edwards bere kontu korrontetik egunero 200 libera ateratzen. Desagertu zenean, 2.800 libera geratzen zitzaizkion bankuan. Londoneko Embassy hoteletik atera zen goizeko zazpitan eta Cardiff-en zuen apartamentura gidatu zuen kotxea. Ostean, Newport-eko pasaporte bulegoan izan zela uste du poliziak. Dirudienez, otsailaren 7an, Anthony Hatherhall-ek gidatzen zuen taxira igo eta Newport inguruko bailaretara joan zen, bere jaioterria zen Blackwood-era hain zuzen ere. Severn View gasolindegian gelditzeko eskatu zion taxi gidariari eta 68 libera ordaindu zizkion. Otsailaren 14an, Edwards-en Vauxhall Cavalier kotxeari isuna jarri zioten Severn View gasolindegian gaizki aparkatua egoteagatik. Otsailaren 17an, garabiak kotxea poliziaren egoitzara eraman zuen. Poliziaren txostenak, kotxearen bateria agortuta zegoela eta norbait auto barruan bizi izan zenaren zantzu garbiak zeudela zioen.

Eta hemen galtzen da Richey James Edwards-en azken aztarna ofiziala.

Edwards-ek Manic Street Preachers taldeko gidari lanak egiten zituen hasiera batean. Hala ere, berehala onartu zuten taldean bere kantatzeko moduagatik eta idazten zituen hitzengatik. Eta naiz eta ez zuen instrumenturik jotzen (ezagunak dira bere guitarraplayback saioak), sentsibilitate handiko kantari eta idazlea zen. Historia Politikoa lizentziaduna, poesia eta kutsu sozialeko gaiak uztartzen zituen. Sentsibilitate horrek ordea, auto-suntsiketarako joera zekarren berarekin. Anorexia arazoak eta bere gorputza mutilatzeko saioak ezagunak egin ziren. 1991. urtean, NME aldizkariako Steve Lamacq kazetariarekin elkarrizketa bat egiten ari zela, honek zalantzan jarri zuen taldearen izaera, eta baita ere, haien punk jarreraren zintzotasuna. Edwards-ek, orduan, poltsikotik bizarra egiteko labana hartu eta "4real" idatzi zuen bere besoan. Ospitalera eraman behar izan zuten segidan.

2002. urtean, "legez hilik" deklaratu zezakeen zuen familiak, baina ez zuen egin, eta arrazoi horregatik, oraindik, desagertu estatusa dauka Richey James Edwards-ek. Manic Street Preachers-eko taldekideek royaltien %25 Edwards-en izenean irekita dagoen kontu korrante batean sartzen dute oraindik.

where is richey james edwards?

Richey James Edwards, singer of Manic Street Preachers, disappeared on the 1st of February, 1995. On that day, he had to travel to the USA on a promo tour. Two weeks before his disappearance, he began to take 200 pounds from his saving account. When he disappeared, he only had 2.800 pounds in the bank. He left London's Embassy Hotel at 7am and drove to his apartment in Cardiff. Meanwhile the police think that he could have visited the passport office in Newport. On February 7th, it seems that he took a cab driven by Anthony Hatherhall and went to the valeys around Newport, to Blackwood, his mother town. He asked the taxi driver to leave him on Severn View gas station and paid 68 pounds for the drive. On February 14th, Edward's car, a Vauxhall Cavalier, got a fine for wrong parking at the Severn View gas station. On February 17th, a crane took his car to the police. The Police report said that the battery of the car was over and that they could tell somebody lived in the car for a few days.

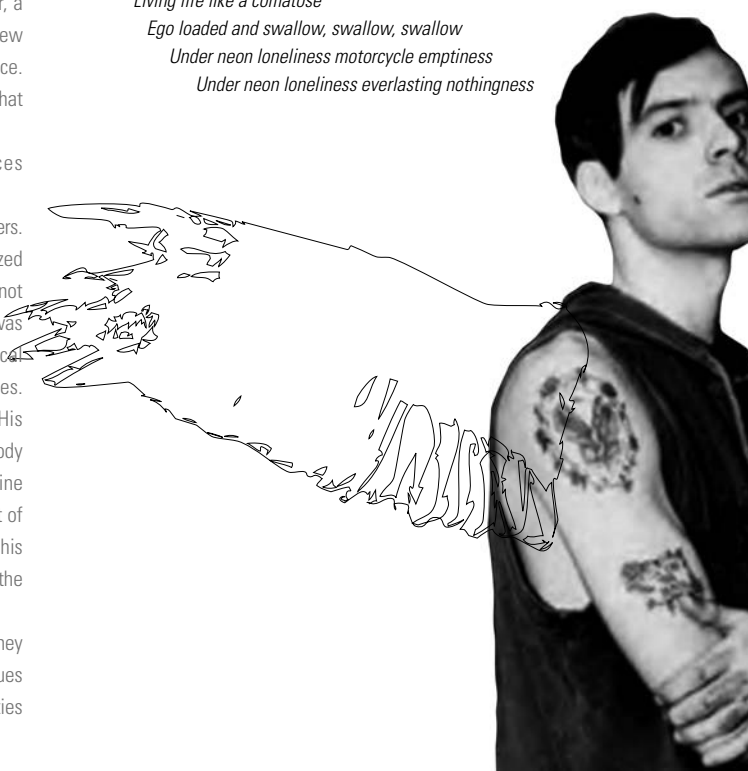
And this is where Richey James Edward's official traces get lost.

In the beginning, Edwards was the driver for Manic Street Preachers. However, they accepted him in the band as soon as they realized of his talent singing and song-writing. And even though he did not play any instruments (his fake guitar sessions are famous), he was a very sensitive singer and writer. He got a degree on Political History and in his words; he dealt with poetic and social issues. That sensitivity also brought auto-destructive tendencies. His problems with anorexia and other ways of destructing his body were well known. In 1991, at an interview with NME magazine journalist Steve Lamacq, the interviewer questioned the spirit of the band and its loyalty to punk. Edwards took a Gillette out of his pocket and wrote "4real" on his arm. They had to take him to the hospital immediately.

In 2002 his family could consider him dead and that is why Richey James Edwards maintains his disappeared status. His colleagues from Manic Street Preachers keep on putting 25% of his royalties in a bank account on his name.



*Drive away and it's the same
Everywhere death row, everyone's a victim
Your joys are counterfeit
This happiness corrupt political shit
Living life like a comatose
Ego loaded and swallow, swallow, swallow
Under neon loneliness motorcycle emptiness
Under neon loneliness everlasting nothingness*



5 questions for GRANDE MARLASKA

GRANDE MARLASKARI 5 galdera

R- Kar! kar! kar! Guztiz asmatu duzue! Diskoa zazpi arratsaldeetan zehar dago grabatuta...eta zuzenean. Beti grabatzen dugu horrela, baina "Otra fuerza" EP-an gehiegi nabaritu zen. Landuegia geratu zen, eta gure zuzeneko soinutik urrunez, beraz grabazio honetan, ahalik eta produkzio gutxienarekin eta guztia zuzenean eta saiakera bakarrean grabatzea erabaki genuen. Pepok esaten du kantu bakoitzean istripu txikiak topa ditzakezula. Niri asko gustatzen zait hori. Horrek soinua bizia ematen dio diskoari.

Hasiera-hasieratik zuen kantu guztiak zuen webgunean zintzilikatu zenituzten.

Diskoa Creative Commons lizentziarekin atara da. Zein iritzi duzue egungo musika-biblia berria bihurtu den Myspaceren inguruan?

R- Tresna ororekin gertatzen den moduan, erabilpenean dagoela gakoa.

Amaitzeko Super-epaileak zein musika entzuten duen galdetzeko ezin aukera galdu...

R- Musika asko eta oso ezberdina entzuten dugu. Dub, hardcore, soul, pop, folk, jazz, punk, hip hop, reggaeton eta abar luze bat... Malelak musika klasiko askotxo ere entzuten du abesbatza bat zuzendu eta beste batean parte hartzen duelako. Nik azken aldian Glenn Mercer eta Burial-en azken diskoak ari naiz entzuten eta Pepo ere Burial-ekin engantxatuta dabil eta Sinking Ships izeneko hardcore talde batekin..

R- We listen to all sorts of music. Dub, hardcore, soul, pop, folk, jazz, punk, hip hop, reggaeton, etc... Malela listens to a lot of classical stuff, too and she also takes part in a choir as well as directing another one. I'm listening to Glenn Mercer and Burial's latest records at the moment and Pepo has got a bit hooked on Burial as well and is also listening to a hardcore band called Sinking Ships.

Super-epailearen lehen kantuak Garzon izenarekin kantatu zituzten. Ille adats zuridun super-epaileak kryptonita lurrinen eraginpean salatu zituen arte. Orduan, inteligentzia, sinpletasun eta ironiaz beteriko pop abesti biluziak egiten dituzten Malela, Roberto eta Pepok, erantzun baten bila izarretara begira jarri ziren. Erantzuna berehala iritsi zen. Garzon, atzean uzteko unea zela erabaki zuten. Aurrerantzean Grande-Marlaska izango ziren.

"El momento de hacer", lerrokatzera, parte hartzera, irabaztera gonbidatzen gaitu... Hori oraindik posible dela uste duzue? Hain da txarra egoera S.O.S deia egin behar izateko?

Roberto- Ez dakigu posible den edo ez, baina beharrezkoa da. Destinu beldurgarria dugu aurrean ekonomia kapitalistak bere aginduak inposatzen jarraitzen badu edozein aukera politiko, sozial edo ekologikoaren gainetik. Irabaztearena, lizentzia erromantikoa bat da. Ez dugu boterera iritsi nahi, baina jakina, ez genuen "El momento den convencer" oihukatzeko asmorik.

Diskoari izena ematen dion kantuz mintzatu gara, baina orokorrean ez dugu zuen hitzetan panfletorik edo "rollito progrerik" topatzen...Hain eskasa da espainiar pop panorama Grande-Marlaska bezalako talde bat pop politiko edo pop sozial talde gisa definitua izateko?

R- Estatuko panorama eskasa izan edo ez, talde bat "politiko" gisa definitua izateko panfletoak edo rollo progea landu behar al du? Woody Guthrie, McCarthy edo Negu Gorriak bezalakoek ez zuten halakorik egiten eta inork ez du eztabaidan jartzen artista politikoak zirenik. Nik uste kantu baten hitzak asko irabazten duela zorrotzasun apur batekin. Tarteka esan izan dugun moduan, kantu on bat prezaz eginiko ereserki bat baino arrakastuagoa da. Hala ere gu ez gara inoiz talde politiko gisa definitu. Beste gauza bat da gure inguruko errealitatearekin indiferente azaldu ez izana.

Diskoaren grabaketari dagokionez, oso soinu zuzeneko du, kantuak primeran ateratzen diren entsegu horietako bat bezalako iruditu zaigu. Hori da guri iruditu zaiguna, baina akaso orain lau asteetan zehar Miami eta Madrid artean grabatutako lana dela esango diguzue...

We've spoken about the title track of the record but your lyrics, in general, could hardly be described as being overly political or as being part of the 'hip' left. Are things so bad on the Spanish pop scene for a group like Grande-Marlaska to be defined as being political or social-pop?

R- But does a band need to be 'hip' left, the pop scene as it may, to be classified as political? Artists like Woody Guthrie, McCarthy or Negu Gorriak were never 'hip' lefties but nobody doubts they were political. I believe that lyrics can really improve if you are a bit more precise with them. As we have said on other occasions, a good song can be more dangerous than an anthem done in a rush. That said, we've never considered ourselves a "political" band. The fact that we do not remain indifferent to our surroundings is a different thing altogether.

The sound on the record is a very live one. It's like you're rehearsing and you've played the song really well. That's how it sounds to us at least, but you'll probably tell us now that you've spent a month in Madrid and Miami perfecting the record!

R- (Guffaws) Naw, you're spot on. The record was recorded over seven afternoons. And live, too. We always record like that but the production work was really too noticeable on the 'Otra Fuerza' EP. It was too polished and too distant from our live sound, so we decided we'd produce as little as possible and try and record live and in a single take. Pepo says you can hear little cock-ups in each song. I really like that. It gives a really live sound to the record.

You've always put your music on internet- right from the very start. The record has been released under the creative commons license. What do you think of the new musical-bible MySpace?

R- The same as with all tools. The key is in how they are used.

One more question to finish off with. What do the Super-judges listen to?

The super-judges sang their first songs as Garzon. That was until the thick, white-haired super-judge, affected by the vapours of kryptonite, got his knickers in a twist over it. That was when Malela, Roberto and Pepo, creators of intelligent, simple, bare and irony-filled pop songs, looked to the stars in search of an answer. They quickly came across what they were looking for. It was time to leave Garzon behind. They would now become Grande-Marlaska.

"El momento de hacer", calls us to stand shoulder to shoulder, to participate and to win. Do you still think that's possible? Are things so bad that we need to send out an s.o.s?

Roberto- We don't know if it's possible or not, but it's definitely necessary to do so. If the capitalist economic model continues to push itself in detriment to all social, political or ecological concerns, then a scary future awaits us. The thought of winning is really only romantic license. We have no desire to attain power, but of course, we had no intention of shouting. "El momento den convencer" either.

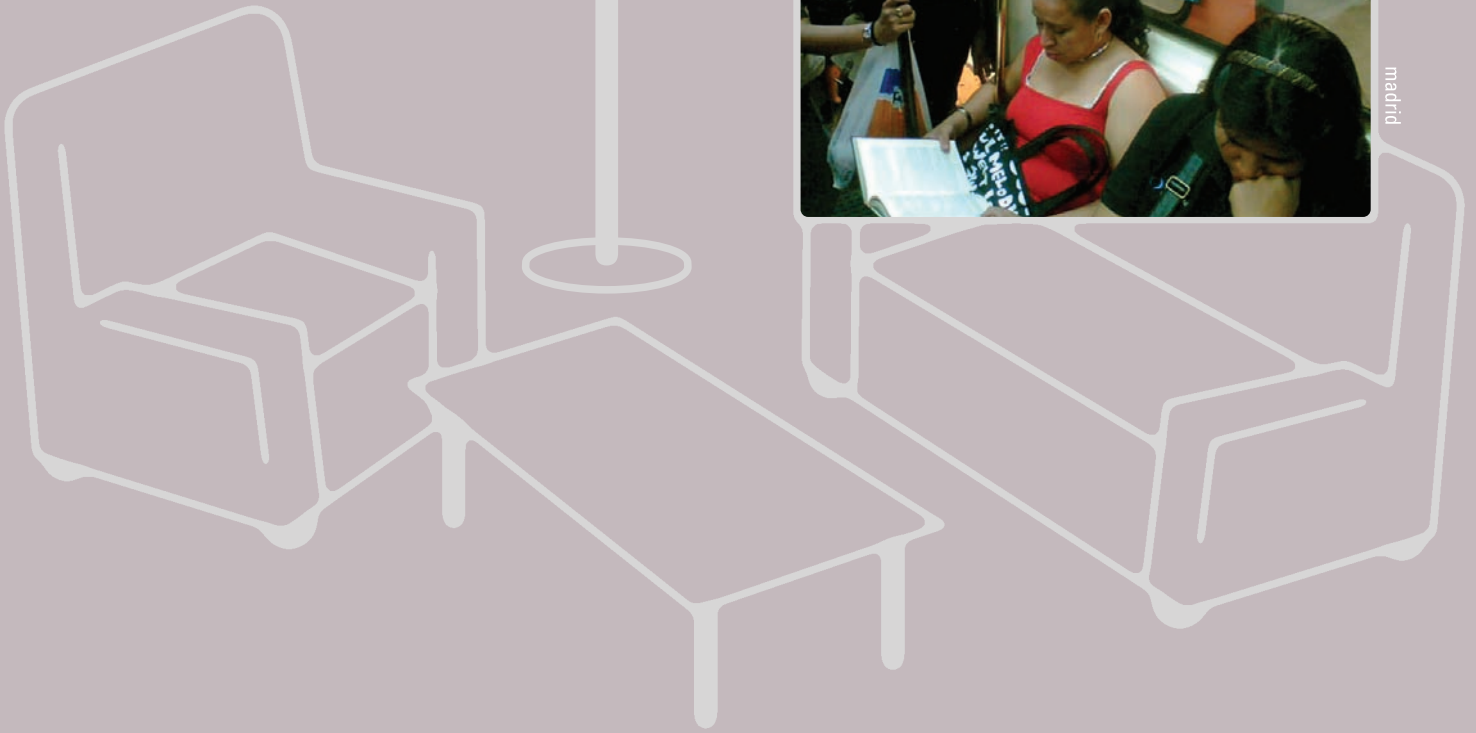


no comment



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abandonatua

Hutsik geratu diren bainuetxe, ospitale, eskola eta bestelako egoitzek ezinegon malenkoniatsua pizten digute. Jendea biltzeko sortu den eremu bat hutsik geratu denean beti sumatzen dugu jende horren ausentzia. Kasu batetan ez ezik. testua / by: the balde

Jendea kailaturik mantentzeko arkitekturak, ederragoak dira hutsik daudenean, zibilizatuagoak ihesaldi masibo baten paisaia gogora arazten ditutenean, apainagoak grafitiz margoturik daudenean, garbiagoak txatarra biltzaileek euren lana egin dutenean, arinagoak altzairuak espazioan izozten direnean, alaiagoak isiltasuna besterik entzuten ez denean, beroagoak etxerik ez dutenak bertan babesten direnean.

Guda zibila amaitu bezain pronto, eta Modelo kartzela suntsituta geratu zela ikusita eta Porlier izeneko kartzelak presoz gainezka egin aurretik, kartzela erraldoi berria eraikitzeko agindua eman zuen Francok. Carabanchel Alto herrian, 200.000 metro karratu hartu eta bertan eraikitzea erabaki zuten. 1940. urteko apirilaren 20an hasi ziren eraikuntza lanak. 1000 preso politiko inguruk egin zuen lan bertan. 4 urte beranduago, eta obrak amaitu aurretik inauguratu zen 2000 presoentzako tokia zuen kartzela berria. Eraikuntza lanak ez ziren inoiz era bat gelditu. Izan ere, itxi zutenean, 1999. urtean, oraindik amaitu gabe zueden.





abandoned

The empty swimming pools, hospitals, schools and different buildings strike an unnerving melancholia in us. When we come across a space that was built to gather people and find it empty, we miss the hustle and bustle. It's the same for all places. Except one.

Architectures built to cage people, are more beautiful once emptied, are more civilised when they remind us of scenes of great escape, are more decorated once they are painted in graffiti, are cleaner once the people from the scrap yard have been and gone, are lighter once the furniture has been frozen in space, are happier when only silence can be heard, are warmer when they house those without a home.

Once the Spanish Civil War had finished, and on seeing that the Modelo Prison had been destroyed, Franco ordered the building of a new macro prison before the Porlier prison burst at its seams. 200,000 square metres of land were earmarked for the project in Carabanchel Alto. Work started on the 20th of April, 1940. 1,000 political prisoners worked in the building of the prison. Four years later, and before construction work was finished, the new prison set to house 2,000 inmates was officially opened. Building work on the prison never finished, and the jail still hadn't been completed when it was closed in 1999.





just like a shadow / itzal baten moduan

fotogramak eta testua / film stills and text: jonas mekas

As an exile, as a displaced person, I felt that I had lost so much, my country, my family, even my early written diaries, ten years of it, that I developed a need to try to retain everything with my Bolex camera. It became an obsession, a passion, a sickness. So now I have these images to cling to... It's all ridiculous, I think. Because what I have, after all, is already fading, it's all just like a shadow of the real reality which I do not really understand. When you go through what I went through, the wars, occupations, genocides, forced labor camps, displaced person camps, and lying in a looming potato field - I'll never forget the whiteness of the blossoms - my face down to earth, after jumping out the window, while German soldiers held my father against the wall, gun in his back. I have never understood human beings since then, and I just film, record everything, with no judgment, what I see. Not exactly "everything", only the brief moments that I feel like filming. And what are those moments, what makes me choose those moments? I don't know. It's my whole past memory that makes me choose the moments that I film. Why did I film it all? I have no real answer. I think I did it because I was a very shy person. My camera allowed me to participate in the life that took place around me. I don't think my film diaries are about the others or what I saw: It's all about myself, conversations with my self.

Erbestean, jaioterritik urrun egoteagatik gauza asko galdu izan dudaren sentrazioa dut, nire aberria, nire familia, hamar urteetan idatzitako diarioa eta horregatik ziurrenik, inguruan nuen guztia nire Bolex kameraz filmatzeko beharra izan dut. Obsesio bihurtu zen, pasio bat, gaixotasun bat. Orain irudi hauei eusten diet. Iruditzen zait guztia hau erridikulua dela gainera, daukadan guztia honez gero hasi delako zimeltzen eta ulertzen ez dudana benetako errealitatearen itzal bat besterik ez da. Nik bizi izan dudana bizi izan duzunean, gerrak, okupazioa, genozidioa, derrigorrezko lan eremuak, errefuxiatu esparruak, eta loratzen ari zen patata zelai batean etzanda egotea -ez dut sekula ahaztuko lore-uskuen zuritasuna- aurpegia lurraren kontra, leihotik salto egin ostean, pistola bizkarrean jarrita soldadu alemaniarrek nire aita paretaren kontra eusten zuten bitartean. Gizadia ez dut ulertzen orduz geroztik eta filmatu besterik ez dut egiten, ikusten dudana guztia grabatu, epairik egin gabe. Ez ikusten dudana "guztia". Iruditzen zaizkidan momentu labur horiek. Eta zer dira momentu horiek? Zerk bultzatzen nau momentu horiek aukeratzea? Ez dakit. Nire memoria da ziurrenik momentu horiek aukeratzea bultzatzen nauena.

Zergatik filmatu dut guzti hau? Ez dut egiazko erantzunik. Uste dut oso lotsatia naizelako dela. Nire kamerak nire inguruan gertatzen zen bizitza hartzen utzi dit.

Azken finean, ez dut uste nire film itxura diarioek besteez edo ikusitako gauzez hitz egiten dutenik. Guztia niri buruz da, nire buruarekin ditudan elkarrizketen emaitza.



jonas mekas

egunero zinea delako

cinema all over the day testua / by: uxeta labrit

Jonas Mekas 1922an jaio zen Semeniskiai herrian, Lituania. 1944. urtean naziek preso hartu zuten. Alemaniara eramán eta 8 hilabetez lanean izan zuten fabrika batean. Guda ostean Mainz-ko unibertsitatean filosofia ikasketak egin eta ikasketak amaitutakoan New Yorkera abiatu zen bizitzera. Iritsi eta 2 asteetara 16mm-tako Bolex kamara bat eskuratu eta orduz geroztik bere bizitza pelikula bihurtu zuen. Zeluloidean gordetzen hasi zen bere egunerokotasunean gertatzen ziren gertakizunak. Lan honekin batera, zinemaren alderdi teorikoan sakontzen hasi eta AEBtako "avant garde" mugimenduaren sortzailetako bat izan zen. Berak sortuak dira adibidez *Film-Makers' Cooperative(FMC)* eta *The Filmmakers' Cinematheque*.

Literaturaz hitz egiterakoan nobela, poesia edo eta ipuinekin pentsatzen dugun moduan, zineaz mintzatzerakoan luzemetraia, dokumental edo laburmetraia etortzen zaizkigu burura. Idaztea, aipatutakoetatik haratago doan moduan, zinea ere ez da mugatzen formatu "komertzialetara". Zinema hizkuntza bat da. Eta edozein hizkuntza mugatzen hasten garen momentutik honen desagerpenerako lehen pausoa eman dugu. Jonas Mekasek bizitza filmatzen du. Fikziorik asmatu gabe edo eta mezuren bat zabaltzeko dokumenturik gorde nahi izan gabe. Bizitza erregistratzen du. Modu subjektiboan. Memoria oro delako subjektiboa. Mekasek ordea ez ditu gordetzen bizitzako une berezi eta gorde beharreko horiek. Ez, hain zuzen bizitzako une garrantzitsuen artean gertatzen diren bizi esperientzia arrunt eta nemiñoak jasotzen ditu kameraz. Bere zinea definitzeko galdetu ziotenean zera erantzun zuen behin:

"Udakezna berriro iritsiko da, hostoak eroriko dira eta ni bertan izango naiz nire kamerarekin". Gisa honetako filmak, orain arte museotan eta zine zaleen bilguneetan soilik ikus genitzakeen. Zinemagile zahar honek ordea berehala ekin zion bere filmak sarean zintzilikatzeari. Bere proiektio gela birtualera hurbiltzen denak bere lanaz gain, zine abangoardistaren klasiko zaharrak edota Jim Jarmusch bezalako gonbidatuen ekarpenak ikusteko aukera izango du.

Hausnartzeko kontua da. Zinemagintza industriaren esanetara makurtu eta ongi izate gizarte honetan eroso bizi den garai hauetan, zinemagile gazteek arrakasta eta takila kontuetaz soilik arduratzen diren egunotan, bideo kameraz armaturiko 86 urteko zahar batek eusten dio, modurik erradikalenean zinemaren izaera askeari.

www.jonasmekas.com

Jonas Mekas was born in 1922 in Semeniskiai, Lithuania. In 1944, he was imprisoned by the Nazis. He was taken to Germany and worked in a factory for 8 months. After the war, he studied philosophy at Mainz's University and when he finished his studies, he moved to New York. Two weeks after his arrival, he got a 16mm Bolex camera and since then, his life turned into a movie. He collected in celluloid his everyday life. Besides this work, he reached further in the theoretic field and became one of the founders of the "avant garde" movement in USA. Some of the ones he created are: *Film-Makers' Cooperative (FMC)* and *The Filmmakers' Cinematheque*.

The same way we think of novels, poetry and short stories, when we talk about literature, we think of full-length films, documentaries and shorts when talking about movies. Like writing, movies also go beyond the commercial format. Movies are a language. Limiting a language causes the first step towards its disappearance. Jonas Mekas films life. He doesn't make up fiction or keep documents to spread a message. He records life in a subjective way because memory is subjective. However, Mekas doesn't keep special moments of life. He films the ordinary and small experiences that happen in the important moments of life. When asked to define his movies, this is what he answered once: *"Fall will be here again, leaves will fall and I will be there with my camera"*.

So far, this type of films could only be seen in museums and in movie fans' clubs. However, this old movie maker soon uploaded his movies on the net. On his virtual production room, apart from his work, there are old "avant garde" classics and contributions by Jim Jarmusch.

It's something to think about. In the times where we live in comfort and young directors worry only about success, this 86 year old director, armed with his camera, represents the free sense of filmmaking in a radical way.

www.jonasmekas.com



furoshiki:
gauzak biltzeko sistemak. packs for everything.



Kultura mundua eta komunikabideetan frogatua geratzen ari den moduan, geroz eta garrantzi gehiago du edukiontziak, edukiak baino. Eta horrek ez du zergatik txarra izan behar edukiontzi hori kalitatezkoa edo fundamentuzkoa bada behintzat. Horregatik eta txikienatik hasi behar delako, Tokioko dendarien elkargunearen eskutik, egunero erabiltzen ditugun paketetxoak egiteko aukera ezberdinak eskaintzen dizkizuegu. Eta ez, hau ez da soilik gabonetan erabiltzeko ideia bat.

Contemporary culture and media are showing that containers are being more and more important than contents. And this isn't bad if the container is of good quality. That is why, beginning from the smallest one, Tokio's Association of Shopkeepers offers a wide variety of packets to pack all our everyday things. And no, this idea is not only for Christmas.



iparrera begira
looking north

argazkiak / shots: corey arnold









Corey Arnold argazkilaria eta karramarro arrantzalea da. Urritik otsailera "Rollo" izeneko itsasontzian topatuko duzue Bering itsasoan arrantzan. Itsasoratuta ez dagoenean Oslo eta Portland artean bizi da. 2005. urtean hasi zen iparraldeko itsaso eta lur izoztuetako bere egunerokotasuna argazkietan jasotzen. 2007. urteko Aperature West Book sariko izendatuetako bat izan zen.



Corey Arnold is a photographer and crab fisher. You'll find him fishing in the Bering Sea aboard the boat "Rollo" from October to February. When he's not at sea, he spends his time in Oslo and Portland. He started photographing the everyday frozen lands and seas of the North in 2005. He was named as one of the yearly Aperture West Book winners for 2007.



deadliest catch

Deadliest Catch 2005. urtean Discovery Channel-en emititzen hasi ziren reality-a da. Formatu honek, ordea, ez du zerikusi handirik orain arte telebistan ikustera ohituta gauden reality-ekin. Dokumental itxurako teleaio honetan, iparraldeko itsasoetan karramarro arrantzan ibiltzen diren barkuen arteko lehia erakusten zaigu.

Saioan ikusi ahal izan direnak ez dira txantxetan hartzeko modukoak. Datu bat: Bering itsasoko arrantza sasoiaren, arrantzale bat hiltzen da astero. Kareletik erortzen den orok segundo gutxitan galtzen du bizia eta arrantza mota honetan erabiltzen den tresneria pisutsuak ere urtero eramaten ditu berarekin behatz, esku, beso eta hanka tributuak. Saioan parte hartzen duten barkuetako arrantzaletatik dozena batek behintzat ez du sekula portua berriro ikusiko. Barkuan doazen telebista saioko langileen artean ere urtero izaten da zaurituren bat. Horretaz gain, "Deadliest Catch" filmatzeko erabiltzen diren kamerek, ura, izotza, herdoila eta istripuak direla eta, ez dute sasoi bat baino gehiago irauten.

Saioak, arrantzaleen egunerokotasunaz gain, badu ikuslegoa harrapatzeko beste elementu nagusi bat: barkuen arteko lehia. Saioan, barkuetako kapitainek karramarro-bankuak topatzeko duten trebezia erakusteaz aparte, beste barkuak despistatzeko erabiltzen dituzten trikimailuak ere azaltzen zaizkigu. Dirutza izugarria mugitzen duen arrantza mota izanik, eta metalezko kaiolak karramarroz gainezka ateratzeko aukera gutxi izaten denez, barkuen arteko lehia izugarria izaten da. Karramarro merkatuaren gorabeherak, arrantza kuota, eta gisa honetako gaiak ere azaltzen dira saioan zehar, ogibide arriskutsu honen ertz guztiak ezagutu ditzagun. Discovery Channel-ek ekoiztu duen reality honek merezi du. Reality-aren formulari itzuli bat eman eta dozena bat anormal etxe batean modu artifizialean bildu beharrean, egunero elkarbizitza berezi horri aurre egiten dion jende multzo batengana jo eta haien berri ematen digute. Modu eder eta entretenigarrian.

Aukera baduzue behintzat, saioari hasiera ematen dion Bon Joviaren "Wanted Dead or Alive" entzun, pantaila aurrean eseri eta ondorengo 40 minutuak iparraldeko itsaso izoztuetan pasatzeko aukerarik ez galdu.

Deadliest Catch is a reality show that began broadcasting on Discovery Channel in 2005. That said, this show really has very little in common with any other format of reality TV we've become used to seeing so far. This documentary-like programme brings the competition between boats fishing for crab in the North Atlantic to our screens.

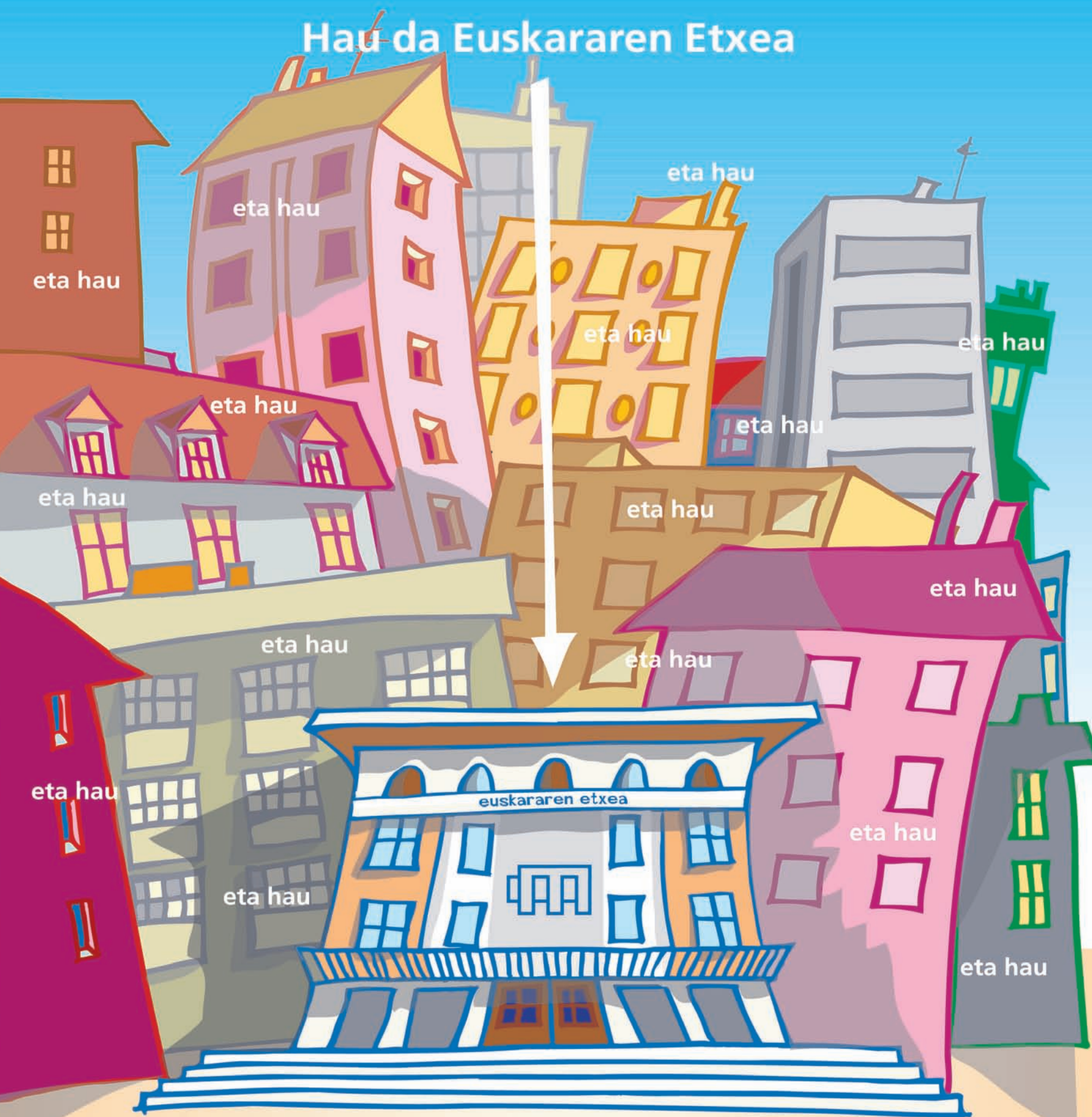
This programme, styled like a documentary, shows what life and work conditions are like for fishermen in the icy northern seas. What has been screened so far is certainly not for the fainthearted. A figure for you. In the fishing season in the Bering Sea, one fisherman a week dies. Anybody who goes overboard lasts a few seconds and then it's goodbye. The large, cumbersome and heavy fishing equipment they use also claims a large number of fingers, hands, arms and legs as tribute. Since the beginning of the show, and we're only talking about boats participating in the programme, a dozen fishermen have never returned to port. Each series also sees members of the television crews suffering some kind of injury or another. The cameras on Deadliest Catch have so far not withstood more than one series of water, ice, rust or whatever other type of accident they have been subjected to.

The show captures the imagination and attention of viewing audiences in more than one way. First of all, there is the everyday life of the fishermen, and there is also the second element of competition between different boats. The captains of the boats not only show their skill at finding shoals of crabs, they also show what tricks they use to try and throw the other boats off the scent. Crab-fishing moves a serious amount of money, so the very scarce chances of heaving aboard those metal cages teeming with tender crab really pumps up the competitive streak in all involved.

The ups and downs of the crab market, the quotas involved and all other types of stuff like this appear throughout the series, so the viewer really gets to know the ins and outs of the business. This Discovery Channel produced reality really is worth a watch. They've approached the world of reality TV from a completely different angle and instead of lumping 12 half-brained morons together artificially, they've looked for a real situation where people try and overcome the harshness and danger of their everyday lives side by side. And they do it in a beautiful and entertaining way. If you get the chance, as soon as you hear the opening notes of Bon Jovi's Dead or Alive as it signals the start of the show, sit yourself down in front of the TV and spend the next forty minutes in the frozen seas of the North.



Hau da Euskararen Etxea



Euskararen Etxe bat baino gehiago dago, izan ere, asko dira. Zeure etxea da, baita ere egunean-egunean gure hizkuntza errespetatu, erabili, ikasi edo zabaltzen duen pertsona ororena.

Ongi etorri zure etxera



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wii?-oui?-we?

Urte askoan, kontsolekin jolasteak, begiak izorratzea –batzuen esanetan epilepsia krisiak eragin ditzakete infernuko gailu hauek– eta norberaren aurka leihan tematzea ekarri du. Lagunekiko harremanak ez ezik, oinarrizko higiene maila ere alde batera uztea eta guraso eta bikotekideekin haserretzea ekarri zuen. Normala zen. Kontrolagailuak eskuetatik hegan ateratzen ziren sarritan. Hala ere, pertsonaiek bere tokian jarraitzen zuten, pantailan zentimetro bat bera ere mugitu gabe. Eta orduan Wii-a etorri eta dena aldatu zen.

Shigeru Miyamoto, Mario eta Donkey Kong-en aita da. Bideojokoan jeinu honek, beste konpainia handiek ez bezala, misilak gidatzeko balio zezaketen super-txip grafikoak ahaztu eta jolasgarritasunean sakontzea erabaki zuen. Eta bide batez, Spielberg bezalako aurrejubilatuak jolasten jarriko zituela apustu egin zuen. Eta zer gertatu da urte beteren ostean? Iraultza!

Orain zure lagunak salto egin eta batera, "wiimote" edo "nunchuck"-ari esker (wii-aren kontrolagailuak) Mariok salto egingo du oskoldun kabroitxoak ekiditeko. Lehen, zure lagunaren alferrikako mugimendu horiez barre egiten zenuen. Orain, ordea, zure kontrolagailuarekin bidea etsaiez garbitu behar diozu ziztu bizian Leonardo Dantesen "el baile del pañuelo" irudikatuz. Jolasteko modu "partekatua" deitzen diote orain. Batak besteari lagundu, bidean aurrera egiteko.



testua eta ilustrazioa / text and illustration: güy delamerde



Amaitu dira zure albokoa ukabilkada eta magia erabiliz txikitu beharreko garaiak. Duela ez asko, kontsolekin eta ordenagailuekin zebilenak ez zituen orduak kalean pilota bati ostikoak ematen alferrik galtzen. Orain wii-arekin jolastea kirola egitea da. —Seguruagoa eta garbiagoa gainera—, egungo amatxu-pilateszaleek esango luketen bezala. Haurren gizentasunaren aurkako metodorik eraginkorrena bihurtzen ari da wii. Azken hilabeteotako iragarkiak ikusita, wii-arekin amaitu dira zure psikomotrizitate kaskarrekin konpondu behar zinen bakarkako partida amaigabeak. Amaitu jokia diseinatu zuten japoniar ile-orlegi haiei botatzen zenizkien irain eta maldizioak. Orain, wii-aren iragarkietako saio familiarrei, tuperware bileren kiratsa darie. Mila esker, Shiguero jauna. Kotsola berri honekin, gure bikotekideak edo gurasoek, edo are okerragoa dena, bikotekidearen gurasoek, partida bat botatzera gonbidatuko dute euren burua. Zein da hurrengo pausoa? Aldizkari pornografikoetan sudokua eta errezetak sartzea?

For years now, playing with video games meant hurting your eyes —some would even say that it could cause epileptic crisis—and challenging yourself. Friends and low levels of hygiene were left aside and you would get mad with parents and partners. Remote controls would fly away from your hands and that was never the cause of making the characters on your screen move. And then, Wii arrived and it changed it all.

Shigeru Miyamoto is Mario and Donkey Kong's father, among others. This videogame genius, unlike other big companies, forgot about graphic superchips that were used to control missiles and decided to analyze the playfulness of videogames deeper. At the same time he thought that he could make pre-retired people play, like Spielberg. And what happened on its first year of marketing? The revolution! Now, when your friend jumps with the "wiimote" or "nunchuck", Mario also jumps against the shelled bastards. In the past, you would burst out laughing and tease your friend for his moves. Now you have to clean the way for your friend doing Leonard Dantes "dance of the handkerchief". It is called "sharing" the game. Helping each other in order to move on in the game. Those times when you would punch your partner or make him disappear with some magic are over. Not long ago, those who played videogames would not waste his time kicking a ball outside. Now you make exercise with the Wii. "It's even more secure and cleaner" as today's Pilate-mothers would say. Wii is being the best thing against today's raise of overweight children. After watching Wii-s ads during the past few months, you realize that wii will get rid of those lonely games which would ruin your coordination skills. Cursing against those green-haired Japanese videogame creators is also over. Now, you can smell stinky Tupperware on those ads that announce enjoyment for the whole family. Thank you very much Mr. Shigeru. With this new videogame, our partners, parents, or even worse, our partners' parents will invite us play a game. What's the next step? Including sudokus or recipes in pornographic magazines?



LINE PARDI



JOHN KENNEDY

testua / bñ. Iuzia mikelunas

destinu petrala

Ate gehiegi irekitzen dituzunean, gizadiaren txoko guztietan zokomiran ibiltzen zarenean eta honek "teologia eta geometriaren" zentzurik ez duela jabetzen zarenean, "Ignatius Reilly" erditzeko gai zarenean eta honek New Orleans-ko dekadentzia sasi- dotorea mundua irudikatzen tresna bihurtzen duenean, ergelek errealtatearen ikuspegi zimela paparrera oka egiten dituztenean, 1937. urtean jaiotako eta gerran zauritutako aita gor bat eta ama babesle eta mesfidati bat dituzunean, norberak egiten duen lanaren jentilatasunean sinisten denean baina beste inor jabetzen ez denean eta zortearen jainkosa gure aurka konjuratzen denean, gure kontura barre egin eta berau aldatzeko gure eginahal guztiak kareletik jausten direnean, idatzitako hizki guztiak hautsez bete eta EZ borobilak besterik jasotzen ez direnean, ideia zorrotz eta begirada propioa

duen pertsonekin mundua anker azaltzen dela nonahi iragarria ikusten denean, hodi bat "tuboeskaperara" konektatu eta kotxeko leihatila hersteako arrazoiak daudenean...
Orduan, bizitzaren adabaki txikienean ezkutatzeko gogorik ere ez izatea gerta liteke, eta aterik irekitzeko ezta purgatorioaren bila korrika abiatzeko ere...
Eta inkognitak karbono monoxidoan flotatzen utzi...
Bitartean, guk gelditu garenok, orriak pasa, irudi bihurtzen diren letretan murgildu, irri egin, kontraesanez betetako sententziak bizi, higuina eta miresmena sentituko ditugu. Guk, irakurle sinpleok, ez dugu juzkatuko suizidioa koldarkeria, errendizioa, protesta egiteko modu aktiboa edo besterik gabe arimaren nekeziaren emaitza ote den. Ez gara berekoiak izango eta ez dugu pentsatuko gehiago bizi izan baliat, mundu

honetan eustea lortu izan bagenu, konjura gehiago irakurriko genituela. Ez diogu errurik botako bere inguruneari, ezta bere biografia desorekatuari ere. Ez badugu gure existentzia propioa ulertzen, nola saiatu gizadia ustelaren zati txiki batekin ito zen gizonarena ulertzen? Gizadia, Pessoaen hitzetan, sinisten zaila den ideia biologiko bat besterik ez da.
Eta bere buruaz beste egin izan ez balu? Galdera hau kafe tertulietarako utziko dugu, eskuartean maisu lan bat izanik bere heriotzaren iragarritako kronika bat idatzi eta hamarkada batez ergelek irabaz zezaten utzi zuen gizona ulertzen saiatu topatuko dugu, akaso bere berak utzitako letren artean topatuko dugu, akaso bere autobiografiaren zantzu bat izan zitekeela pentsatuz, bere kotxeko atzeko eserlekutik, bizitzari irabazteko desioa erakusten zuela pentsatuz.

TOOLE

wicked ending

When you open too many doors, when you stick your nose into every human niche and when you realise what you're doing doesn't really make "theological and geometrical" sense, when you're capable of giving birth to Ignatius Reilly, the guy who turns the quasi-elegant decadence of New Orleans into a brush to paint a portrait of the world, when assholes vomit the charred face of reality onto your chest, when you are born in 1937 to a deaf father injured in the war and to an untrusting over-protective mother, when one believes in the genius of one's own work but nobody else even realises and the gods of luck are playing against us, when they laugh at us and any attempt made to change the situation just gets brushed aside, when everything you've written gathers nothing but dust and one big fat no after another, when it's as plain as the nose on your face that the world

is a pain in the ass to people with sharp ideas and their own opinions, when there seems to be reasons to connect a hose to the exhaust and roll up the car windows...
Then,
You probably won't feel like hiding behind the even the smallest of stringy patches, nor will you desire to open the door and run in search of purgatory...
And just leave all those uncertainties floating in the carbon monoxide...

Meanwhile, those of us who are here, flick from page to page, submerged in letters that turn into images, laugh, live through contradictions, feel repugnance and admiration. We, the simple readers, won't judge whether suicide is the result of cowardliness, rendition, active protest or just a tired soul. We will not be selfish and we will think had he lived longer, had we held on a little

longer, we would have more confederacies to read about. We won't blame those around him either, nor his unbalanced biography. When we don't understand our own existence, how can we understand a man who drowned in a drop of human corruption? Humans, in the words of Pessoa, are nothing more than a biological idea that is difficult to believe in.
And what if he hadn't taken his own life? We'll leave that question for the pub talk, for people who want to try and understand the man who, masterwork in hand, wrote a chronicle of his own death and let assholes have the upper-hand for a decade.
Readers, if we look closely at the words he left us, we might just catch a glimpse of his autobiography, snatched from the back seat of his car, we might just catch a glimpse of his desire to live.

husmee

Aldizkari honetan, guk egiten ez dugun guztia egiten dute. The balderen anarkiarekin alboratuta, Husmeek izaera eta estilo koerente bat mantentzen du alero. Gure aldizkariari buruzko iritzia zure esku uzten dugu jakina, baina Husmee-ko irakurle garenez, eta hau paperpapers denez Donostialdean egiten den aldizkari hau geroz eta gustorago irakurtzen dugula esan nahi genuen.

This magazine does everything we don't do. Compared to the anarchic content and style of the balde, Husmee manages to maintain a coherent style and personality from issue to issue. We'll leave any opinions of our magazine in your hands, reader, but seeing as we are readers of this magazine, we just wanted to say that we're enjoying it more and more.



haragia

eider rodríguez. susa

Euskal literatura eta literatura inguruko idazkien kontsumitzaileek honez gero makina bat gauza irakurriko zenuten Eider Rodríguez-en bigarren liburuari buruz. "Haragia"-n biltzen diren ipuinetako pertsonaiek nekez ikusten dute argia tunelaren bestaldean. "Haragia"-ko pertsonai ezberdinetan gure burua islaturik ikusiko dugu une batean edo bestean. Liburutegiko apal kuttunean jarriko dugu "Haragia", eta ez eskuorri batek diskriminazio positiboa eskatzen digulako, liburuak merezi duelako baizik.

Those of you who read and follow the news on Basque literature will no doubt have heard quite a lot about Eider Rodríguez's second book by now. The characters in the stories in "Haragia" really find it hard to see light at the end of the tunnel. We'll see ourselves in the different characters in "Haragia" at one point or another. This book gets a special place on the shelves in the bookshops and not because someone is asking for positive discrimination but because this book simply deserves it.

fresa y chocolate 2

aurelia aurita

Lehendabiziko alea gomendatu genizuen iaz. Bigarren hau jarraipen bat da. Aurelia Auritak bere bizitza eta bere pisukidea den beste komikigile batekin (Frederic Boilet) dituen abentura eta esperientzia sexualak oinarri hartuta, bere egunerokotasunaren autobiografia ederra egiten du. Ez gaitu lehendabiziko bilduma bezain beste harrituko. Trukean, ordea, bigarren atalean, Frantzia eta Tokion gertatzen denaren konplizeago sentituko gara.

We recommended the first one last year. This second part carries on from where the other one left off. This comic focuses on the everyday adventures and sexual experiences of the authoress and her flatmate and comic artist Frederic Boilet. It won't surprise you as much as the first one. On the other hand, the reader feels much more of an accomplice in this comic set in Tokyo and France.

etxearen negarra

felipe juaristi. elkar

Elkarrek liburu honekin Ateko bandan izeneko saila ireki berri du. Juaristiren liburua irakurrita, berez gazteentzako (ez haurrentzako) saila dirudiena askoz haratago doala iruditzen zaigu. "Etxearen negarra" irakurketa arin eta dibertigarri bat izateaz gain orokorrean irakurle mota horri eskaintzen zaion produktutik haratago joateko aukera eskaintzen zaiola iruditzen zaigu. Felipe Juaristi, "bonbo" handirik gabe, obra eder eta anitz bat osatzen ari da.

Publishers Elkar have opened a new collection called Ateko bandan with this book. Having read Juaristi's book, what originally seemed a collection aimed at teenagers (not children) now takes on a much broader perspective. The book makes for a quick and entertaining read but we also find that it goes a little further than the average book offered to this type of public. Felipe Juaristi, without making much of a song and dance about it, is certainly compiling a collection of beautiful and varied writings.

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silent comics by... **tomas ott** ...komikilari mutua

The comics of this Swiss author have no words. His stories are made of images rescued from the black. These are crooked stories that cause uneasiness. He has achieved a unique style for his strong, twisted and tight scripts both in his drawings and narrations. And, since the major feature of his work in the absence of words, let's be quiet and let the darkness talk to bits and pieces of wildly stolen light.

Suitzar honen komikiek ez dute hitzik. Beltzetik erreskatatutako irudiekin osatzen ditu istorioak. Ezinegona sortzen duten kontakizun laberintikoak izaten dira. Bihurgunez betetako gidoi sendo eta harrigarriki ongi lotuen bidez, oso bera duen estilo propioa garatu du bai marrazkiari dagokionean bai narrazioari dagokionean ere. Eta bere lanen ezaugarri nagusia hitzen ausentzia izanik, isil gaitetzen eta utz diezaiogun iluntasunari atzamarrez lapurtutako argiari mintzatzen.





street fooding in bangkok

Aurreko the baldeetan, Pekos Pantxineta, gure Jamie Oliver partikularrak, (Pantxineta chef-ak ez du telebista saiorik, alkandora garestirik ez du janzten, gazte problematikoak salbatzeko oenegea sortu ordez irabazitako dirua bizioetan gastatzen du eta ez da ilehoria, baina zer egingo diogu, gurea da eta maite dugu, munduko leku ezberdinetako bitxikeria gastronomikoak ekarri dizkizue. Aurretik, cannabis sushia, Indiako spice girls-ak, "gominola" errezetak, sudur jana eta mundu zabaleko beste hainbat gutizia ekarri dizkigu. Orain Tailandiara jo du, urrezko triangelukoa opioa eta lady-boy irribarretsuen herrialdera. Bangkok-en milaka janari postu topatu daitezke eta arrazoi horrexegatik da hiri aproposa street fooding-a egiteko. Txiringito horietan aurkitu daitezkeen eskaintza anitza da: mota guztietako animalia bizi, barazki, fruitu, eta landutako jakiek Bangkok take-away erraldoi batetan bihurtzen dute: pat paneng, pat-thai, kow soi, som tam, toong tong, ...

Pekos Pantxineta azken aholkua: street fooding-ean aritzeko gomendagarria da gerri elastikodun txandala janzea.

Droga turismoa eta turismo sexualak plazer handia ekar diezazukete, gaisotasun politikoki ez zuzenak eta Tailandiako gizonezkoen "erresidentzia" batean 20 urteko egonaldia ere. Hori norberaren aukera da. Guk proposatzen dizuegun street fooding-arekin, okerrenera, fortasec tratamendu bat jasan beharko duzu.

In previous issues of the balde, Pekos Pantxineta, our very own Jamie Oliver, (Chef Pantxineta doesn't have a TV show, he doesn't wear expensive shirts, he doesn't set up NGOs to help out problematic kids—instead he spends all his money on vices—he's not blonde, but what the heck! He's ours and we love him for it.) has brought gastronomic oddities from all over the world for you. There was cannabis sushi, the Indian spice-girls, recipes with sugared jellies, nose food and lots of other strange morsels from all corners of the planet. This time round he takes us to Thailand, home of the golden opium triangle and smiling lady-boys. Bangkok is home to thousands of street food stalls so where better to get down to a little street-fooding. You can find all kinds of stuff at these makeshift food emporiums: all types of raw animals, vegetables, fruit and pre-cooked foods. Bangkok is like one huge take-away: pat paneng, pat-thai, kow soi, som tam, toong tong, ...

One last piece of advice from Pekos Pantxineta himself: a tracksuit with elasticised pants is a must for anybody about to embark on street-fooding.

Drug and sex tourism can bring you a lot of pleasure, politically incorrect diseases and a twenty-year forced stay in an all-boys "residence" in Thailand. Your choice. We recommend street-fooding. At worst, all your going to need is a strong dose of tablets that can cut off the flow below!



jira eta bira... roller girl!

Gerlariak, bake garaian gudarako prest mantentzeko hasi ziren gerora kirol bihurtuko ziren kirol jokoak egiten. Eguneroko lana ere, eta askotan apustua tarteko, kirol bihurtu izan da munduko herrialde eta kultura ezberdinetan. Erijiyo eta sinismenek ere bultzatu dute jendea kaloriak debalde erretzera... Kirol baten sorrerak iturri ezberdinak ditu. Horren adibide, adiskidetasuna, zinema, eta punk-rock kulturaren oinarrituriko kirol berrira: Roller Derby.



Keep on rolling... roller girl!

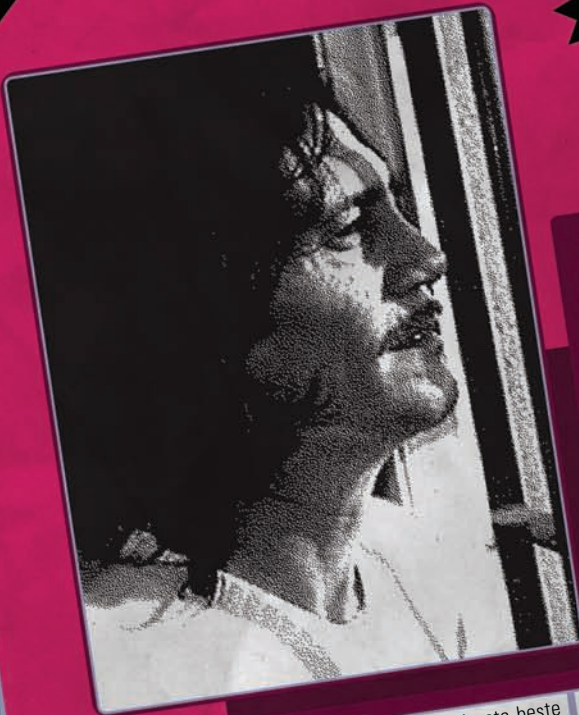
Soldiers, with a view to keeping fit in times of peace, came up with games that would later become sports. Everyday work, a huge source of gambling while we're at it, has also become different sports in different countries and cultures all over the world. Religions and beliefs have also caused people to burn up calories... A sport can have many different roots. An example of this is Roller Derby: a sport steeped in friendship, cinema and the punk-rock culture.

The term Roller Derby was used for the first time in 1922 by the Chicago Tribune in an article on a 24-hour roller skating race that had been organised in a Chicago park. The year 1930, a year after the famous crash in 1929, saw the beginning of the end of the marathon dance championships. Aware of what was happening, promoter Leo Seltzer registered the name Roller Derby and introduced a few basic rules that increased physical contact and fighting between the participants. He then contracted a team of skaters to go on a promotional tour of the sport. In a country always thirsty for the new, Roller Derby soon reached popular status in the US. Once their temporarily slanted thirst returns, however, the people turn away to look for something new, so the Roller Derbies disappeared over the next couple of decades. That is until the film Rollerball was premiered in 1975. Norman Jewison directed the film. Roller Derbies soon became popular again for a short time. Ever since then a small yet ever-increasing amount of people have kept the sport alive. These people are none other than those unpopular punk college girls. Nowadays, all Roller Derby championships and leagues are made up of girls teams. The championships are organised in alternative spirit and very much in the DIY (Do it Yourself) mode. All teams are amateurs and autonomous. They set up a federation five years ago to help with coordination but men, the law and business have virtually no say in what goes on in the world of Roller Derby. Matches are played in parks or in rented out sports centres. All you need to participate is the will and desire to smash into an opponent. That and a pair of four-wheeled skaters.

Roller Derby izena 1922an erabili zen lehendabiziko aldiz. "Chicago Tribune" egunkariak hiriko parke batean antolatu zen 24 orduko patinen gaineko lasterketaren berri emateko artikulua idatzi zuenean. 1930. urteko kristaldiaren ondorioz dantza maratoi txapelketen gainbehara iritsi zen. Hau ikusita, Leo Seltzer espektakulu antolatzaileak Roller Derby izena erregistratu eta lasterkarien arteko kontaktu fisikoa eta borroka areagotzen zuen oinarritzko baldintza batzuk ezarri zituen. Ondoren patinatzaile talde bat kontratatu zuen hiriz hiri emanaldiak emateko. Gauza berrien egarri den herrialdean, Roller Derby-a berehala bihurtu zen joan ziren Roller Derby-ak. 1975. urtean, Rollerball filma estreinatu zen arte. Norman Jewison-ek zuzendu zuen pelikula honek Roller Derby-an oinarrituriko kirola berritri modan jarri zuen tarte labur batean. Orduztik ordea, apurka-apurka hazten ari den gutxiengo batek eutsi dio Roller Derby-ari: jarrera punk rocka duten institutuko neska "ez popularrek". Egun, Roller Derby txapelketa eta liga guztiak neskek osatuta daude. Modu alternatibo eta DIY-an (Do it Yourself) antolatzen dituzte txapelketak. Talde guztiak amateurrak dira eta modu autonomoan funtzionatzen dute. Federazio bat sortu dute zeresan handiegirik. Norgehiagokak parkeetan ebo alokatutako Roller Derby-aren munduan negoziok, lege zorrotzek eta gizonezkoek ez dute zeresan handiegirik. Norgehiagokak parkeetan ebo alokatutako kiroldegietan antolatzen dituzte. Taldeetako batean parte hartzeko, jarrera, albotoarekin talka egiteko gogoia eta lau gurgildun patin paraleloak besterik ez dira behar.



the baldians
trading cards



Dieguito el Malo

7



48 urte ditu. Horietatik 30, 18 erreformatorio eta beste hainbeste kartzelatan emanak.

He is 48. He has spent 30 years in 18 different reformatories and prisons.

30 ihesaldi ditu bere curriculumean.

He has escaped 30 times.

Copel preso koordinakundearen buru zelarik, 600 presok ihes egiteko besteko tunelaren eraikuntza antolatu zuen. Estoldetara iristen zen zuloa goilareekin egin zuten. Azkenean, 45 presok egin zuten ihes. Europan egindako ihesaldirik jendetsuena da.

Being the head of Copel (self-organized prison inmates), he organized an escape for 600 prisoners to the sewers using spoons. Eventually, 45 made it. (The most crowded in Europe's history).

Kartzelan, irakurtzen eta idatzen ikasi zuen eta bi liburu argitaratu zituen: "La fuga de los 45" eta "Atraco a bancos".

While he was in jail, he learnt how to read and write and wrote 2 books: "La fuga de los 45" and "Atraco a bancos".

1983an askatasuna lortu zuen indultu bati esker. Ezkondu eta bi seme-alaba izan zituen. 1992an kartzelaratu zuten berriro delitu zahar bat zela kausa. Hiru hilabete geroago, emazteak bere buruaz beste egin zuen eta bost urteko alaba kable batzuk ukituta elektrokutatu zen.

He was released in 1983 due to an official pardon. He got married and had two daughters. In 1992, he was imprisoned again because of an old crime. Three months later, his wife killed herself and his 5 year old daughter touched some cables on the street and got electrocuted.

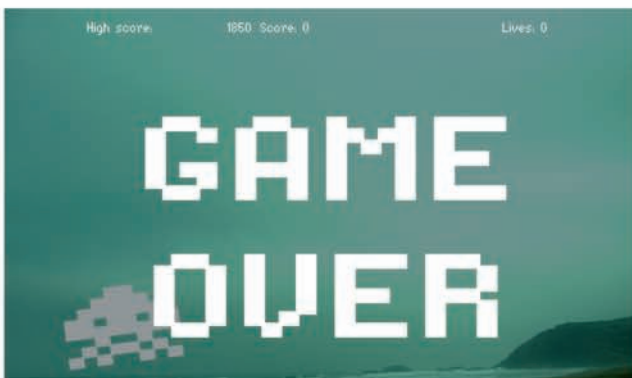
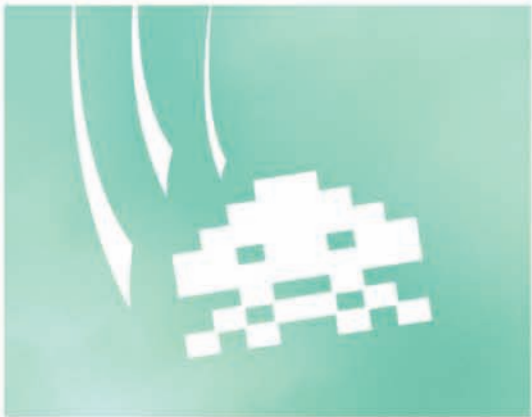
"Kalera atera nintzenean banku bat atrakatu nuen emaztea eta alabari hobi bat erosi ahal izateko".

"When I escaped, I robbed a bank to buy my wife and my daughter a niche".

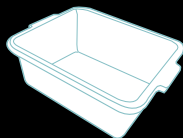
laz, baldintzapeko askatasunean zegoela, supermerkatu bat lapurtu zuen. Poliziak kaba botila bat edaten harrapatu zuen. 2009. urteko azaroan beteko ditu zigorraren hiru laurdenak.

Last year, while he was out, he robbed a bank. The police officers caught him drinking a bottle of cava. November 2009 is the ending of one third of his sentence.





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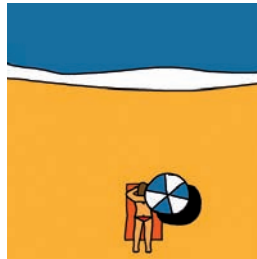
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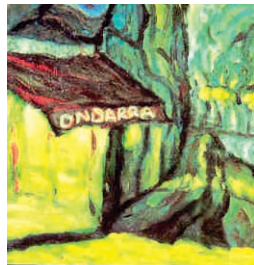
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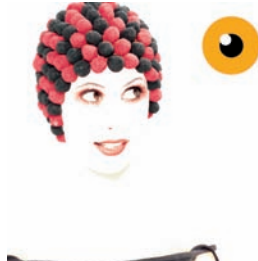
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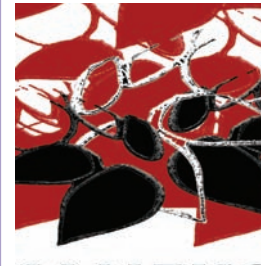
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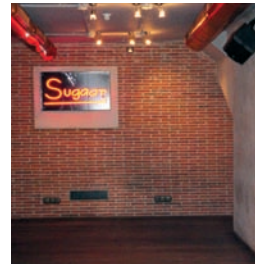
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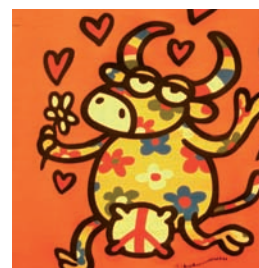
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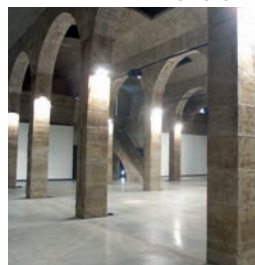
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FORUAK 12, - 01005
funk@funkdenda.com

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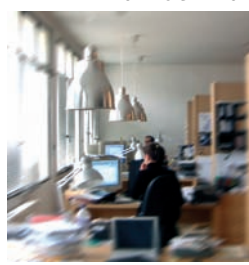
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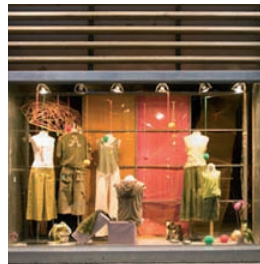
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www.euskaletxeak.org

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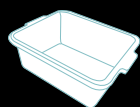


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C/MAYOR 25 CATÓLICO
asbruixas@hotmail.com

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Nontzeflash eta **Nontzefilm** azken txanpan sartu dira.

Film onenak Bilboko Zine Fantastikoaren Jaialdian (FANT 2008) pantailaratuko dira.

Informazio gehiago eta filmak:
www.nontzeflash.com
www.nontzefilm.com

Nontzeflash and **Nontzefilm** are entering the final stage.

The best films will be awarded by judges and they will be shown on Bilbao's Fantastic Film Festival FANT 2008.

More details and guidelines on:
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